

NO. I.

EXHIBITION TRACTS.

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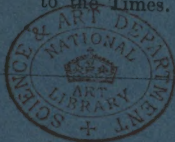
How to Commemorate the Exhibition.

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ARCHITECT,

(Exhibitor—Class VII.)

Author of "THE BRITISH SACRED BANNER," a National Hymn adapted
to the Times.



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Wm. H. Miller

EXHIBITION TRACT:

No. I.

SUGGESTIONS

HOW TO

REWARD ALL THE EXHIBITORS.

DO AS YOU WOULD BE DONE UNTO.

THE extraordinary success that has attended the Exhibition of the Industry of All Nations has far surpassed the sanguine expectations of the most enthusiastic of its supporters, and which success may be mainly attributed to the following causes:—

First. To the providing of such a building as would adequately afford sufficient accommodation and arrangement to receive the vast productions of works consigned for exposition from all parts of the world—a building unparalleled for extent of covered superficies, unrivalled for constructive ingenuity, and unknown for rapidity of execution—the wonder and admiration of the myriads that behold it, and which stands alone as an Exhibition of itself.

Secondly. It may be attributed to the wonderful and extensive collection of works of art and science that inventive genius hath designed, and that skill and persevering industry hath produced.

Thirdly. It may also be attributed to the gathering of the myriads from all climes that have flocked to behold this mighty congress of the works of scientific artizans; the support that has been given to it by the great nations of the earth; and the peaceful spirit of kindness, good will, and orderly demeanour, that prevails

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amongst the countless thousands that daily visit the astounding scene.*

Fourthly. To the immense amount that has been received for admission into this National Repository of Art—an amount superabundant for defraying all the costs and expenses attendant on the Exhibition.

Hitherto the Exhibition has succeeded most prosperously. There remains now but one act to crown the whole with complete success, and to stamp it as the most extraordinary event that has ever taken place connected with art and science, and that act is—not only meritoriously, but, in justice, satisfactorily—to reward all the Exhibitors.

That there is a meed of praise, and a higher degree of reward more justly due to some of the Exhibitors than to others, no one that has inspected the various productions can doubt: their works manifest it. That all are entitled to some share of reward, no one can deny; for all have exercised their talent, their skill, and their ingenuity, as far as they have been able. Nature does not bestow her gifts equally upon all her sons of genius. One man is endowed with ten talents, another with five, and some with the solitary one; all are enjoined to make the best use of them, and all connected with the Exhibition surely have done so. The simple production of the humble artizan is proportionally as much to be estimated as the production that emanates from the most gigantic mind in science, when each tend to the general good. The great luminary of nature that shines in the heavens with such radiant splendour eclipses the lesser orbs in magnificence; yet these very orbs diffuse their varied lights, and are, in their several spheres, of equal utility, whether they twinkle at grey-eyed morn or dewy eve. The polar star that shines at night, and guides the weary mariner over the mighty ocean, is of as equal utility to him as the blazing noonday sun; yet how unequal are these two heavenly bodies! Just so are the works of the Exhibitors. They one and all possess more or less degrees of merit. The very fact of the Examination Committees having received them, and allotted space for their admission into the Exhibition, proves it (for numerous were the works they rejected). If, therefore, these works of the Exhibitors

* As particularly alluded to in Her Majesty's speech at the prorogation of Parliament, 8th August, 1851.

were worthy to be received by the Executive Committee, surely they are equally worthy of being rewarded by them. It is true some attract and shine with more splendour than others; yet all tend to fill up and produce the mighty dazzling scene, and therefore every Exhibitor is entitled to some degree of reward.

“The progress of the human race,
Resulting from the common labour of all men,
Ought to be the final object of the exertion of each individual:
In promoting this end
We are carrying out the will of the Great and Blessed God.”*

The difficulty of discriminating how meritoriously to distribute the just rewards, in order to avoid the discontent of the envious and jealous, arising from a close similarity of production, no doubt is great; but the high respectability of the Jurors, the character they sustain for honour, impartiality, and scientific judgment, alone should be sufficient to satisfy every Exhibitor that they have fairly awarded the prizes to those who have in their estimation produced such works as will tend to promote the varied branches of art, and effect improvements both in science and commerce.

But it is for the purpose of rewarding those Exhibitors who are not classed amongst the deservedly meritorious, for want of novelty in production, wonder of invention, or costly manufacture (although their works may be of equal utility)—and who are led to suppose that no notice is to be taken of them for the exertions they have made, for the industry they have shown, and for the assistance they have rendered by contributing to the collection of the Great Exhibition, other than some cold formal vote of thanks published by the Committee, or forwarded by circular, that the suggestions in this Tract are made. It is to bestow a reward on those Exhibitors who nobly and loyally came forward, and spontaneously replied to the invitation of the Royal founder of the Exhibition, and rendered their aid (however humble) to maintain the honour and dignity of the Great Exhibition of the Industry of All Nations, *so forcibly recommended by the leading Journal of the day.*† It is to bestow on every

* *Vide* Prince Albert's selected quotation on the Frontispiece of the Official Catalogue.

† “We think it the duty of every patriotic man amongst us to assist the Exhibition with his money, his influence, or his talents, to the utmost of his power.”—*Times*, Oct. 28, 1850.

Exhibitor a reward for his industry and his perseverance, and as some satisfaction for the time he has bestowed and for the expense he must have incurred. To the foreign Exhibitors such a reward is probably more justly due for the extra expense they must have been put to, not only in producing and forwarding their works to the Exhibition, but in their personal attendance.

The judicious mode in distributing such rewards has only to be considered; and for an unobjectionable precedent one need not travel far. The basis should be that mode of distribution that is adopted after the termination of a national contested warfare.

And, in one sense, this Great Exhibition may be considered as a contest amongst all nations in striving to excel in works of art and science.

The battle-plain or the ocean-deep was not selected as the place of warfare, nor was it a contest to end in destruction, ruin, and death, but in peace and goodwill to all engaged. No glittering sword, no pointed lance, was to be seen, or noise of roaring cannon heard; the weapons used were the mighty powers of genius and talent, of untiring skill and persevering industry.

The place of meeting was within a Palace of Crystal, reared as if by magic, containing all that art could devise, ingenuity could conceive, to be magnificent and beautiful. Here this paradoxical warfare of peaceful rivalry was to be waged, where nation would compete against nation, not, as heretofore, as determined and direful foes, but striving to outvie each other in attaining the great conquest of art by achieving improvements in the extension of science and national commerce.

It was on the merry May-day morn of 1851 that the shrill trumpets sounded aloud that all was ready for action; the banners of all nations were raised; gaily they floated around the Crystal Palace, and reflected their spangled colours upon its dazzling roof. At the hour when Heaven's glorious sun shines at the meridian point came Britain's Queen, with her Royal Consort and splendid Court, in stately grandeur to open the mighty scene. The air rung with ten thousands of voices; the burthen of their song was the angelic chorale of peace and goodwill amongst men.

The banners of all nations wave
 Around the Crystal Palace high:
 In peace unite them, Heaven! and save—
 Save them from war and anarchy.

May every throne in every land
 Be blest, be prosperous, great, and free;
 And join, as one devoted band,
 To render praise, O Lord! to thee.

* May Heaven be our guide,
 That for ages hath been;
 May the nations fear God!
 May God save the Queen!

Around the British Queen were the representatives of all the great nations of the earth, in majestic state and imposing grandeur. Thousands and tens of thousands, from all parts of the world, formed the mighty mass, and produced a scene almost indescribable to narrate. In a moment every voice was still, every sound was hushed: the time had arrived when this great, this grand and imposing ceremony of Opening the Exhibition of the Industry of All Nations was to commence.

In solemn though in simple grandeur, the Minister of Religion† advanced towards the assembled royal and noble great, and then, with humble, reverential prayer, invoked the blessing of Heaven on all around, and upon all the nations on the earth. The tenor of the prayer was acknowledging all praise to the Great Creator of the Universe; for wonderful as might be the productions of man, yet man, however talented and ingenious, must always be considered as but the mere agent that God instrumentally uses to make known His marvellous works, so apt and beautifully described by Prince Albert in the quotation His Royal Highness has selected for the Frontispiece of the Exhibition Official Catalogue:—

“ Say not the discoveries we make are our own :
 The germs of every art are implanted within us,
 And God, our Instructor, out of that which is concealed
 Develops the faculties of invention.”

Then the pealing organs thundered out Handel's grand Hallelujah Chorus, and the thousand voices that composed the cathedral and sacred choirs,‡ in harmonious notes, took up the

* Chorus to National Hymn entitled “The British Sacred Banner.”

† The Archbishop of Canterbury, attended by the Hon. and Rev. Montague Villiers, M.A., Chaplain in Ordinary to Her Majesty, and Canon of St. Paul's Cathedral.

‡ The choirs that attended were those belonging to St. Paul's Cathedral, Westminster Abbey, the Royal Chapel, St. George's Chapel, Windsor, the Royal Academy of Music, and the Exeter Hall Sacred Harmonic Society (the latter consisting of about 700). The musical performance was conducted by Sir George Smart and Sir Henry Bishop.

heavenly strains, and concluded with the National Anthem. With such solemn and sacred grandeur opened the Exhibition of the Industry of All Nations.

This peaceful contest has been daily continued in full action, and millions, from all parts of the world, flock to behold the wondrous scene.

From Northern snowdown mountain,
 From burning Eastern sands,
 To Albert's Crystal Fountain
 They teem from foreign lands :
 From South and Western shore,
 The marvellous works to see,
 In countless thousands pour,
 Of noble, great, and free.

Here all grades seem to be on a friendly footing. Here, indeed, Equality and Fraternity truly exist and join hand in hand. Sovereigns throw off their robes of state; they come in plain and simple attire, and are seen engaged in converse with the humble and intelligent mechanic. No guard of honour attend them, other than their faithful and loyal subjects.

This wondrous spectacle is destined to last but for a limited season; its meridian day has past, and in a few months this astounding scene will close; yet, strange to say, it will close by every nation bearing off the victor's palm.

After the termination of a national warfare, the spoils are distributed in various proportions amongst the whole of the troops engaged in the battle, the greater portion being allotted to the general and officers in command, and the remaining portion equally distributed amongst the soldiers in the regiments, or sailors in the fleet, all being equally engaged. In addition to such division of spoil, both officers and men are presented with a medal to wear as a memento of honour, in token of the courage and valour they displayed. *Now*, upon the very same principle should the rewards be distributed amongst all parties connected with the Great Exhibition. Those who have been most prominently engaged, and rendered the most essential service, either by their skill and ingenuity in the production of works of superior merit or otherwise, and also those to whom the Jurors have awarded prizes, should be considered as the officers of a regiment, and, therefore, entitled to a higher share of reward, and the remainder of the Exhibitors as the soldiers and subalterns engaged.

Let the amount set apart out of the Exhibition Fund for defraying

the expence of the prizes and medals be considered as the captive spoils of war, and divided proportionably amongst all the Exhibitors, the most meritorious receiving the larger proportion in more valuable prizes, and the others the simple medals.

The royal founder, Prince Albert, would of course be considered as the commander-in-chief, and, therefore, entitled to the greatest share of praise in this victory of science; and well does His Royal Highness merit it. For whatever may be the successful result of this National Exhibition—in the promotion of art and science, in the extension of manufactures and commerce, or in the great and more important feature, the creating and establishing a more friendly and peaceful brotherhood amongst all nations—to Prince Albert the whole world is indebted, and ever must his name be dear to those who are the lovers of peace and goodwill amongst men.

But what reward can His Royal Highness receive more than he already possesses? He is beloved and respected by all, be they noble or great, old or young, rich or poor. His praise is upon every lip; and one prayer reigns in every heart, that his life may be spared to continue that assistance, in the promotion of art and science and in the cause of benevolence and charity, that he has so long been wont to bestow. Yet as the founder of the Exhibition, some public memento should be erected in order to testify the nation's gratitude to His Royal Highness for the high honour which he has thus caused to be conferred on England, and also for the support he has since rendered to the Exhibition. And probably nothing could be more appropriate than the erection of a monument characteristic of the Exhibition, by the transforming of Albert Gate (so adjacent to the spot) into an ornamental arch, to commemorate the triumph of Art and Science, surmounted with a colossal statue of Prince Albert, and a descriptive reference of the leading features connected with the Exhibition recorded thereon; or the erection of a triumphal entrance opposite the Exhibition, to be called the Crystal Arch.

Next to His Royal Highness Prince Albert must prominently rank the names of those talented artists Joseph Paxton, Esq., F.L.S., and Charles Fox, Esq., C.E., who have exercised such extraordinary skill in designing, and displayed such persevering ingenuity in constructing, the mighty Crystal Palace—a structure that is unequalled in the world for engineering beauty and lightness of stability, though in its infant state doomed, by pro-

phetic ignorance, to be unable to resist even a battering shower of hail against its crystal roof, to withstand the raging storm and wind, or even too slight to bear the weight of the articles to be deposited within its vast area, or the pressure and vibration of the countless visitors that might assemble and perambulate along its lengthened nave and extended galleries.

Yet in spite of all these fears its lofty head was reared, and there it stands, firm as the majestic oak within its noble transept, and proves to be stable enough to defy the fulfilment of all the predictions made. Although the building itself ever will redound to the praise of Messrs. Paxton and Fox, yet that alone ought not to be sufficient to reward these gentlemen for the talent they have displayed, and the energetic skill they have evinced. They are indeed entitled to receive honours of no ordinary character. Their names have been proclaimed by the ablest of senators within the walls of Parliament, as men who ought to be considered as benefactors to their country. And disappointed indeed will the public be if the Government do not recommend Her Majesty to be graciously pleased, as a special mark of national favour, to confer on them, as an hereditary boon of honour to their respective families, the dignity of a baronetcy. The addition of Crystal* before their respective surnames would, probably, not be too great a distinctive mark of honour, in order to associate their names with the Exhibition; for if ever men aided in raising the national character of England to a higher and even envied state of eminence connected with art and science, it has been through the untiring exertions of these British artists in designing and constructing the Crystal Palace.

Although Mr. Henderson, the respectable and highly talented partner of Mr. Fox, has been unable to give his valuable assistance on account of the alarming and dangerous illness he has been suffering under, brought on by his unceasing exertions in attending to the erection of the Crystal Palace in its early stage of progress, the name of that gentleman should not be lost sight of when the rewards are distributed. His health already is so impaired that probably no reward can fully recompense him for the sacrifice he has made; and, therefore, he should equally share with his partner in participation of whatever reward may be bestowed.

The name of Samuel Moreton Peto, M.P., should most certainly

* Sir Joseph Crystal Paxton, Bart.; Sir Charles Crystal Fox, Bart.

stand next in rotation. Probably the public at large little know how much they are indebted to this noble-minded and generous member of our British Legislature, for the liberal services he professed toward the erection of the Crystal Palace. When it was found that the funds subscribed were quite inadequate to defray the cost of the building, this gentleman spontaneously came forward and guaranteed the munificent sum of *fifty thousand pounds*, in order that the progress of erecting the Crystal Palace should not be impeded. Such an act from a private individual is indeed worthy of public acknowledgment by some special mark of honour bestowed in return. Although the eminent position to which this gentleman has raised himself, through the skill and talent he has evinced, in being the honoured individual who erected probably the most majestic and noble palace in the world—a palace where the two great Houses of Parliament meet; and though the noble structure itself will stand as a lasting monument to his fame until that day when

“The cloud-capp’d towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all that it inherit, shall dissolve,
And, like the baseless fabric of a vision,
Leave not a wreck behind”—

yet some honourable mark of public notification should, in justice, be made for the services he has rendered to the Great Exhibition; and in the gazetted list of honours conferred the public will not be at all surprised in seeing recorded the name of Sir Samuel Moreton Peto, Bart.

Probably few persons rendered such vital importance towards the success of the Great Exhibition, when in its infant state, as the late Lord Mayor, Alderman Farncomb, and the then Sheriffs, Alderman Lawrence and Donald Nicoll, Esq. Be it remembered that there was a time when pecuniary assistance was much required, and when the success of the Great Exhibition was exceedingly doubtful for want of funds. It was at that very time when these City functionaries nobly came forward, and joined hand in hand in convening the Great City Exhibition Meeting, held in the Egyptian Hall, and presided over by the late Lord Mayor, who, with the Sheriffs, liberally headed the subscription list, and produced no less a sum than £17,000; in addition thereto, Mr. Sheriff Nicoll offered a prize of £500. Nor was this the only service rendered; it was succeeded by that memorable splendid Exhibi-

tion Banquet given to His Royal Highness Prince Albert and the Exhibition Commission, Executive Committee, and the leading scientific men of the nation, who, with all the provincial mayors throughout the kingdom, were specially invited to meet His Royal Highness. It was on this festive occasion that the stirring and live-giving zest was infused into the pecuniary strength of the Exhibition; and the liberality and energies of the then Lord Mayor and Sheriffs acted as a fly-wheel for setting in motion the subscription lists throughout the provinces.

And, doubtless, for such service these City functionaries will not go unrewarded. The present Lord Mayor and Sheriffs have already received high personal honours through the Exhibition. If it be asked, What extraordinary services have these civic officers rendered to the Exhibition that they should receive such honours? Inquiry replies, *None; it was their predecessors in office.** But Custom would answer that the olden usage is, that when the Sovereign honours the City with a royal visit, the dignity of a Baronet is conferred on the Mayor, and the honour of Knighthood on the Sheriffs.† When will the time arrive that custom will cease to sway her power over merit and justice. But may not the genius of Art and Science *on this occasion* step forward as the advocate for establishing another custom, and put in some claim for honours to be conferred on those Civic functionaries who have been such active labourers in the Exhibition vineyard, and who had the honour of receiving the Royal Consort as a guest at their Civic board in connection therewith, and not on account of the present Royal City Visit custom. Witness the fulfilment of those words:—“*We have laboured abundantly, but others have entered in and reaped the fruit of our labours.*” Doubtless, at the final distribution of rewards and the bestowal of further honours on merited individuals, the late Lord Mayor and Sheriffs will receive the same degree of honours as those that have been recently conferred on the present City Chief Magistrate and Sheriffs in connection with the Exhibition.

To Owen Jones, Esq., the architect, who has evinced such taste

* *Vide the resolutions of votes of thanks passed at a Common Hall of the citizens of London to the Lord Mayor and Sheriffs, in September and November, 1850.*

† In the Mayoralty, when Sir James Duke was made a Baronet, only Prince Albert made the royal visit. Messrs. Lawrence and Nicoll were Sheriffs also on that occasion, and have had the honour of attending on two royal visits.

in the effective style of decorating the building, and also to Matthew Digby Wyatt, Esq., architect, for his active superintendence of the building during its construction, as well as for his unceasing and indefatigable labours as Secretary to the General Executive Committee, together with John Scott Russell, Esq., and Sir B. H. Northcote, Bart., the Secretary to the Royal Commissioners, rewards of no ordinary character should be granted, and on whom, doubtless, the honour of knighthood would be conferred.

To the noblemen and gentlemen who are members of the Royal, the Executive, and other committees, especially to Lieutenant-Colonel Reed, Henry Cole, Esq., Charles Wentworth Dilke, Esq., the Special Commissioners; Dr. Lyon Playfair, Lieutenant-Colonel Lloyd, and, indeed, all those who have been actively and instrumentally engaged in the promotion and furtherance of the Exhibition, rewards of a special nature should also be granted.

To those Exhibitors whom the Jurors have already selected as being entitled to receive prizes for the meritorious inventions or improvements they have made in art, science, or manufacture, such prizes will, of course, be presented, who, with all the parties before alluded to, should rank as officers, and share as such, as in the distribution of the spoils of war.

And to each of those Exhibitors who were to be passed over let a *medal* be presented, as a reward for the industry he has displayed in perfecting his work, and contributing his share to make up the mighty mass of art that forms the Exhibition, and being engaged as one in this great scientific contest.

On the same principle that every subaltern and private is presented with a medal as a token of honour for being engaged in a national contest, so let every Exhibitor receive a like reward for the service he has rendered in being engaged in this national cause.

Such a bestowal of rewards could not fail to be of the utmost service in the promotion of art and science. They would act as a stimulant to the persevering artisan and industrious mechanic; they would be worn with all the honour and glory that decorate the hero's breast; they would be an admission pass to every scientific society; they would be welcomed in every clime; not a town in the country, or a province in foreign lands, could be found, but there the Exhibition Medal would be seen shining as a reward of merit to the holder, whether British or foreign, and ever looked upon as a mark of honour and respect to the British nation.

The design of the medal might be simple—on one side the elevation of the Crystal Palace, on the other the name and class of the Exhibitor, suspended by a peculiarly-manufactured ribbon, embodying the colours of all nations; the medal to be of *crystallized silver, in a star-like form*.

Thus would those Exhibitors who have been adjudged by the Jurors to be entitled to rewards still retain them, with the addition of the Exhibitor's Medal.

To such a mode of rewarding the Exhibitors surely not a solitary objection could be found—indeed, it would be difficult to devise or even frame one. Justice demands it, because every Exhibitor has fairly earned it, and is therefore fully entitled to it. The honour of the nation requires it, as an act of meritorious return to those who promptly came forward and responded to her invitation, and became contributors to the Exhibition. The genius of art and science expects it, in order to promote and further her progress, and encourage her sons of industry and labour. There is but one basis on which an objector possibly could stand, and that would be on the ground of expense. But the extraordinary success of the Exhibition, the myriads that have eagerly paid their gold and silver to inspect the works that the Exhibitors have supplied, and the immense sums that are now in the treasury of the Exhibition (with the prospect of adding double to the amount ere its doors are closed) dispels at once all pecuniary objections. Why, if the amount paid on a single fine day for shilling admissions was set apart, it would cover all the expense incurred in bestowing these silver medals! *But such a course would seem too much like an exhibitor's benefit day, and tend to stain the honour and dignity of the Great Exhibition.*

Respect and satisfaction to the Exhibitors should also prompt it. Hitherto they are a disappointed body, especially the foreigners; little or no attention has been paid them, and many a humble and talented artizan, at the close of the Exhibition, will rue the day he ever put foot on his lathe, or tool on his bench, towards supporting it, unless he meets with some degree of reward. He has probably spent his little all in perfecting his work, and paying the expense of transit to the Exhibition; his hopes are blighted and energies destroyed, though a simple reward would reinvigorate his scientific strength, and through the remainder of his days he would consider himself an artizan of no common grade, as he could boast in having received a national reward for his industry and talent. Fully did

the Exhibitors expect to be admitted as free spectators to witness the magnificent opening of the Exhibition; but, probably, the denial should be more attributed to the desire of the Royal Commissioners and Executive Committee to preserve order, and avoid any danger that might occur by the concourse of people that was expected to assemble. Many looked forward for the presentation of a season ticket, or the purchase of one at a reduced price, or the privilege of being allowed free access on certain days of the week; but hitherto no favour, or the slightest degree of privilege, has been shown them—no, not even the presentation of a *shilling Catalogue*. To inspect their own works they must pay the admission price, and then to read the description of them they must pay an additional charge. They would not be treated thus by the most aristocratic of all Exhibitions, viz., *The Royal Academy*; for at their Annual Exhibition, held in Trafalgar-square, every Exhibitor is presented with a Free Season Ticket and a descriptive Catalogue. Contrast the scene. If the Exhibition of the Industry of All Nations had emanated in some foreign country—France, for instance—would there have been an English or any other Exhibitor passed by unrewarded, if only by a medal? The extraordinary honour that the French nation a short time since conferred on the Exhibition, and on England too, answers No! The high estimation in which that nation holds the Exhibition of the Industry of All Nations may be gathered from the following extract of one of the leading journals, published in Paris, dated the 6th of August, 1851:—“*The French who visit London at this time are there eye-witnesses of the wonderful spectacle presented by the Crystal Palace and the Exhibition of Universal Industry. The Crystal Palace has become the living symbol of pacific policy, and the field of battle of those industrial contests in which civilized nations are called on to show their strength and real grandeur.*”

The Royal and Executive Commissioners go not unrewarded; they possess privileges, receive honours, and bestow patronage, which the Exhibitors cannot enjoy. They have the privilege of issuing orders and passing their friends into the Exhibition at times and seasons when the paying public are even prohibited. Witness the numbers that throng there on Saturday mornings, between the prohibited hours of nine and twelve—hours when the Exhibition professes to have closed doors; at the time when Her Majesty usually pays her private visits to inspect the Exhibitors' works;

and, according to recent statements in the public papers, not even the Sabbath-day is excepted.

The Commissioners and Committee enjoy the privilege of being honoured by invitations from various public, corporate, and other bodies, to become the guests of numerous banquets; the honour paid them by Her Majesty in condescending to join in the recent Civic entertainment; but particularly in the marked honour conferred on them by the French nation. They are now* sojourning in the city of Paris, where they have been specially invited by the Minister of State to participate in festivities of extraordinary national grandeur in honour of the Exhibition.

They also have had all the patronage in filling up the numerous official and other appointments connected with the Exhibition. Are these no worthy privileges and rewards to receive?

Do the Exhibitors envy or deny them the enjoyment of these advantages? Certainly not. They rather rejoice that such honours are conferred on them through the Exhibition, and that the productions of their united works realize these extraordinary marks of British and foreign attention; but let the Exhibitors themselves participate in some little mark of favour or reward. Continued applications are being made by the Executive Committee, &c., to the Exhibitors, soliciting, in the most courteous terms, their further aid, in order to render the works they have exhibited becoming not only of more interest at the present time, but of important utility to future ages for the development and improvement of art and science. The first Circular issued by the Commission, dated July, 1850, requests that detailed Estimates may be supplied of the prime cost of the various articles exhibited. The recent Circular, issued in the present month (August), is of a more important character, requiring plans and drawings of machinery, or samples of articles, in order to form a national record of the various works of the Exhibitors. The concluding part of the Circular is in the following language:—

“I am, therefore, to seek for your co-operation in carrying this proposal into effect, and to request you will have the goodness to present the Commissioners with plans or drawings in duplicate of the articles you exhibit.

“Blanks forms have been prepared for the insertion of the names of the Inventor, the Manufacturer, and the Exhibitor, of each article

* August 7, 1851.

so recorded, as well as of a description of its peculiarities or uses, WHERE NO OBJECTION EXISTS TO SUCH A COURSE."

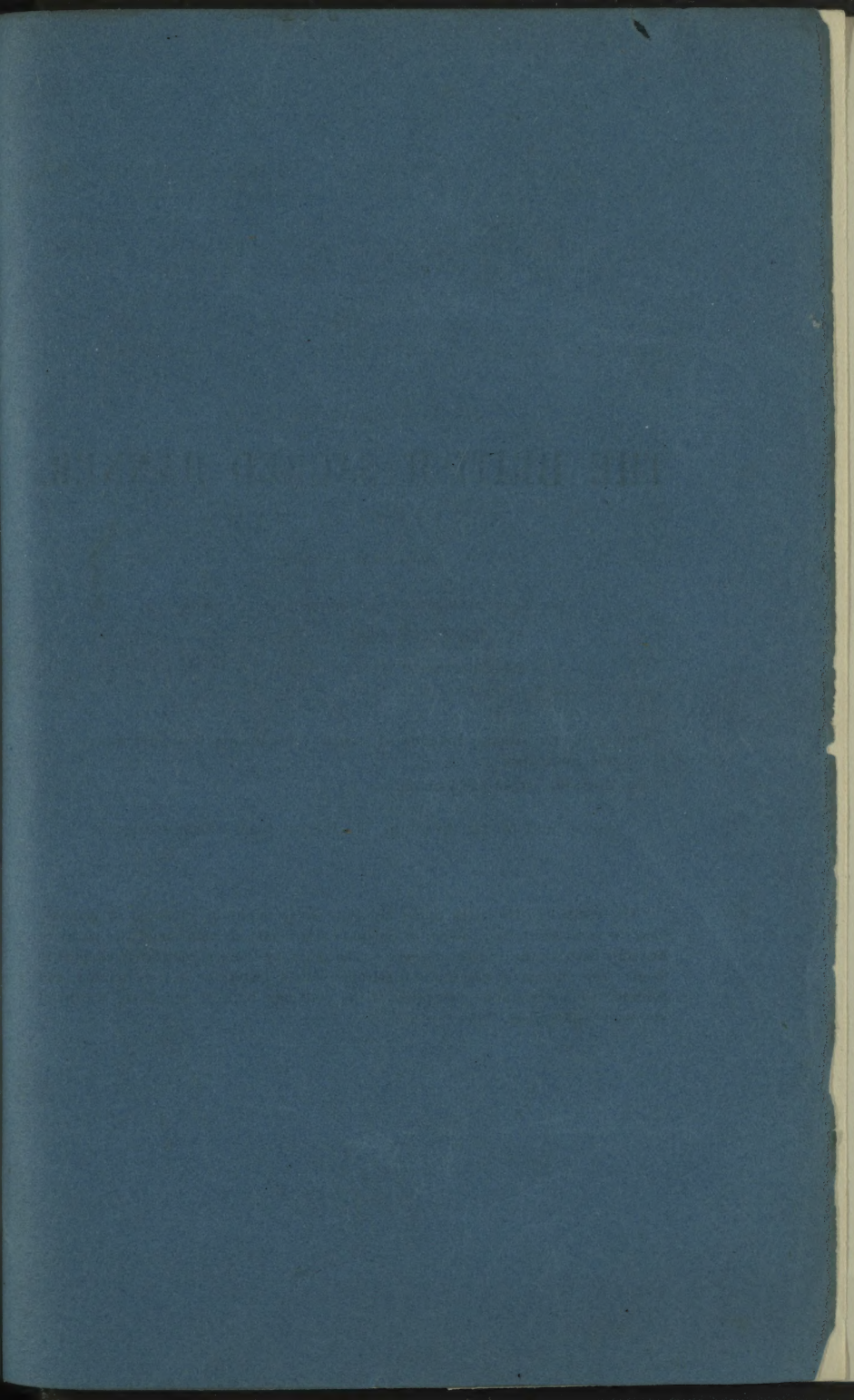
Will there be any objection to such a course on the part of the Exhibitors? Certainly not. The Commissioners and Executive Committee who have thus appealed to them will still find that they are ready to give the helping hand, and afford all the further assistance they can, in order to maintain the high character and dignified utility of the Exhibition (although compliance with this last proposition must necessarily be attended with much personal labour and expense to every Exhibitor). They are now, one and all, anxiously looking forward to the distribution of the prizes, and though all cannot be vain enough to suppose they will be the fortunate possessors, yet they do expect that some respectful notification will be made to them as a reward for their labours. Already the prizes have been awarded in the Agricultural Department, and a portion only of those Exhibitors have received rewards. As the sack of corn must answer the sample, so the principle has been established, in the Agricultural Department, how the other classes may be expected to fare. But it is hoped that the Royal Founder and Commissioners, the Executive Committee, but especially the Jurors, will reconsider the subject of rewards, and come to the determination—which common justice only demands—that as every labourer is worthy of his hire, so is every Exhibitor entitled to a reward. Not the mere formal vote of thanks embodied in some resolution passed at a meeting of the Commissioners, then published in the public papers; or by a copy thereof sent in a circular to each Exhibitor; nor by any engraved testimonial, fit only to be framed and hung up in their abodes; but by some tangible medallion, worthy to decorate the breast, and to be worn or carried from pole to pole, as a badge in honour of talented industry.

Hitherto the Exhibition has been most prosperous, and nothing should possibly occur that can be avoided to mar that prosperity. It commenced with extraordinary national *eclat*, it has continued to give unbounded satisfaction, and it is hoped it will end by the universal acknowledgment from every Exhibitor that justice has been done him: so that one and all may unite in the imposing strains of Handel's sublime warlike chorus:—

"Sing unto God, and high affections raise,
To crown this conquest with unmeasured praise." *

* Oratorio of Judas Maccabeus.

At the opening of the Exhibition a never-to-be-forgotten royal spectacle was witnessed; and as Her Majesty and Prince Albert have since continued to take so deep an interest in the wondrous Exposition, by almost daily inspecting the works of the Exhibitors, and bestowing their patronage by honouring them with orders for articles of the most trivial character—and as Her Majesty and Court attended the opening of the Crystal Palace for the public inspection of the works—what could be more appropriately in unison therewith than for Her Majesty again graciously to attend and close the Exhibition, by commanding all the Exhibitors to be rewarded for the production of their works in the Royal presence, and receive their prizes from the hands of her illustrious consort? Thus would be closed the Great Exhibition of the Industry of All Nations, and that wonderful structure aptly designated the Crystal palace; but closed only, probably, for a short season, in order to allow Messrs. Paxton, Fox, and Henderson, to use their skilful hands, and with the magic wand of their united genius to transform it into an enchanted winter garden, with sculpture and painting galleries, &c.; and there, amidst the choicest plants and fragrant flowers, again to see the ALBERT Crystal Fountain playing, with all its sparkling drops and brilliant radiant streams.



BY THE SAME AUTHOR,
THE BRITISH SACRED BANNER,
 A NATIONAL HYMN

Adapted to the Times.

The MUSIC arranged for the ORGAN and PIANOFORTE by

GEORGE PERRY, ORGANIST,

(Late of the Sacred Harmonic Society, Exeter Hall.)

Price of the Emblazoned Illuminated Design of the Banner, with Descriptive Particulars	s. d.
The Music (for Organ and Pianoforte)	2 0

To be had of the AUTHOR, 19, Euston-place, Euston-square.

"The words of this sacred hymn are quite what might be expected to emanate from the mind which could design so elaborate and chaste an emblem of the purity of Britain's faith as the 'Sacred Banner.' The music by Perry is completely adapted to them. The anthem is beautifully illustrated with a picture of Geary's Banner, and preceded by a Scriptural description of the emblems, both of which are worthy of attention."—*Britannia*, June 14, 1851